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serious delinquency when Aristophanes is taught with his rhythms omitted. Granted that we have little certitude on the details, yet we do know that the songs of the Greek drama were rhythmical. Better therefore give if-it-be-but-a-hint of their ancient effect through our modern rhythms than leave them in utter sprawling prose.

Misprints sometimes occur (e. g. Dioneia in note on 650), and wrong references are thick (e. g. p. 85, l. 5, read 17, not 14; p. 86, l. 3, read 677, not 647; p. 99, l. 4 of note on 97, read 573, not 57; p. 117, l. 11 from bottom, read 380, not 310; and these are but the beginning!). Nevertheless, in returning to the upper world, as Dionysus did by Aeschylus, I shall choose Tucker and leave the rest.

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A Short History of Greek Literature from Homer to Julian.

By WILMER CAVE WRIGHT, PH.D. New York: American Book Co., 1907. Pp. 543. \$1.50.

This book, which appears in the "Greek Series for Colleges and Schools," edited under the supervision of Professor Herbert Weir Smyth, does credit to its authoress, who is evidently well acquainted with the opinions of modern scholars as well as with the works of the Greek writers. The views expressed are sane and reasonable, and the style is, on the whole, agreeable in spite of a few lapses into figurative expressions of doubtful taste. So (p. 31) it is said of critics of the style of the Homeric poems that they "range over the same ground, but they never put up the same game," and (p. 45) the cyclic poets are said to owe their "second-hand immortality" to the "antiseptic quality" of the Homeric poems.

In a small book which contains the history of the rich literature of more than a thousand years much must necessarily be omitted, and it is therefore only to be expected that those writers whose works are lost or preserved only in fragments are for the most part passed over in silence or with very brief mention. It would, however, have been well to impress upon the reader in some way the fact that in the Alexandrian period and the succeeding centuries the quantity of Greek literature produced was vastly greater than is indicated by the comparatively small number of writers whose works are discussed. Many of those whose works are lost exercised no little influence upon Roman writers, and through them upon the literature of later times. While it is probable that the lost works (like some of the extant works) of many post-classical writers had no great literary excellence, the immense literary activity of the post-classical period is of great importance in the history of literature.

The analysis of the style of each author is clear, and as accurate as the brief space allotted to it allows, but it is doubtful if such analysis

helps the student to appreciate the qualities of great literature. A greater number of selections from the Greek authors, whether in the original or in translation, would perhaps have been more useful. In the treatment of the Homeric poems the views of scholars from Wolf to Lang occupy so much space that the reader almost forgets the poems themselves, and, in general, the discussion of modern theories constitutes rather too large a part of the book.

The favorable estimate of the poetry of Archilochus, which is interwoven with the lively account of his life and works, is the traditional one handed down from antiquity, and is less completely justified by the extant fragments than one might wish. On the other hand, Mrs. Wright hardly does justice to the poetry of Bacchylides. The treatment of Menander is excellent, though unfortunately the most important fragments of his comedies were discovered too late to be utilized in this book.

Lack of space forbids discussion of further details, but enough has been said to indicate the character of this excellent manual.

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Ausgewählte Tragödien des Euripides. Für den Schulgebrauch erklärt von N. WECKLEIN. Sechstes Bändchen: *Elektra*; siebentes Bändchen: *Orestes*. Leipzig: Teubner, 1906. Pp. 96 and 109. M. 1.40 and M. 1.60.

College teachers in this country will welcome the addition to the well-known series of selected plays of Euripides, edited by the veteran Euripidean scholar Wecklein, of the *Elektra* and the *Orestes*.¹ No more interesting examples could be chosen, as collateral reading for a course in Aeschylus' *Choephorae* and *Eumenides* and Sophocles' *Elektra*, for the illustration of the freedom with which Euripides treated the legendary material, for the comparative study of the dramatic technique of the three great poets, or for the consideration of the changing taste of the Athenians in matters tragic, than these two plays; and for this reason, doubtless, they have been included by Wecklein in this series as they were by Weil in his *Sept tragédies d'Euripide*. They both deserve to be read much more widely than they are in this country. The general characteristics of Wecklein's annotated editions of the plays of Euripides are too familiar to readers of this journal to be expatiated upon here. In the Introduction to the *Elektra* the usual date 413 (or 414) is accepted as most probable in view of the historical allusions; Sophocles' *Elektra* is thought to have been brought out only a few years before; and Euripides' treatment of the myth is compared with that of his predecessors. The

¹The five preceding volumes of the series are: *Medeia* (3d ed.), *Phoenissae*, *Iphigeneia in Tauris* (3d ed.), *Bacchae* (2d ed.), and *Hippolytus*.